

PANTERA

VULGAR DISPLAY OF POWER

BAND SCORE

PANTERA

VULGAR DISPLAY OF POWER

パンテラ/俗悪

NICHION, INC. GINKO MUSIC PUBL. LTD.

PANTERA

VULGAR DISPLAY OF POWER

MOUTH FOR WAR
A NEW LEVEL

WALK
FUCKING HOSTILE

THIS LOVE

RISE

NO GOOD(ATTACK THE RADICAL)

LIVE IN A HOLE

REGULAR PEOPLE(CONCEIT)

BY DEMONS BE DRIVEN

HOLLOW



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PANTERA

VULGAR DISPLAY OF POWER



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MOUTH FOR WAR

マウス・フォー・ウォー

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

ギターとベースによる、パワフルなユニゾン・リフからこの曲は始まっている。ギターのサウンドは、かなり強烈だ。ハードなディストーションのかけられたサウンドだが、アンプなどによるナチュラルなものと違って、やはりエフェクター類を使っているものようだ。少し高音がブーストされたようなサウンドであり、ショート・タイムのディレイもうすくかけられている。ドラムのサウンドも、かなり硬めでバスドラなどは、まるで金属音のように感じられるほどだ。Intro①の部分では、ベースのアクセントをしっかりとつけて、各楽器のノリをしっかりと合わせてプレイしたい。Intro②のリフは、スライドのテクニックをうまく使ったものになっている。ギター、ベース共に、ここはなめらかに弾くよ

うにしよう。Intro②の8小節目にあるようなギターのX印の音は、左手で弦をミュートしながらピッキングしているものだ。ここは、高音のハーモニクス音を鳴らすようにして、刺激的なノイズを出している。Ⅱはギター・ソロだ。このギターも、ハードなディストーション・サウンドで弾かれており、少しコーラス系のエフェクターも使われている。後半の速いフレーズでは、オルタネイト・ピッキングで、1つ1つの音を力強くピッキングしよう。又、最後のフレーズだけ2拍の長さでディレイがかけられている。Ⅲの部分からテンポが変わっているので注意しよう。ここからは、かなりアップ・テンポの演奏になっているので、リズムがもたついたりしないようにしたい。

(Tempo - I)

Intro. 1 B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

6

Intro.2

E G B E G E G B E G B E G E G B E G E G B E G B E G

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

E G B E G E G B E G B E G E G B E G E B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro.3 E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A B^b E G E

Vocal

(. ed)

Other

Guitar I

Guitar II

Bass

Drums

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B^b E G E [A] E B^b E B C E A B^b E G E G A E F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Re - ven - ge
Pos - sess - ed

Vocal

G E B^b E B C E A B^b E G E E B^b E B C E A

I'm scream - ing re - venge a - gain
I feel a con - quer - ing will down in - side me wrong strength

Other

Guitar I

T A B 5 3 0 8 0 7 10 0 7 5 8 0 5 3 0 X X X 2 0

Guitar II

T A B

Bass

T A B 3 0 6 0 7 8 0 5 6 0 3 0

Drums

B^b E G E G A E F G E B^b E B C E A B^b E G E

Vocal

I've been wrong for far too long
The strength of many to crush who might stop me

Other

Guitar I

4 4

Guitar II

T A B

Bass

4 4

Drums

3

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Vocal

Been cons-tant-ly so frust-rat-ed I've moved moun-tains with less
My strength is in num-ber, And my soul lies in eve-

Other

Guitar I

4

4

Guitar II

Bass

4

4

Drums

4

10

B^b E G E E B^b E B C E A B^b E G E G A E F[#]

Vocal

- ry one When (I) chan-nel my hate to pro-duc-tive, Can
The re-leas-ing of an-ger

Other

Guitar I

0 8_b 0 7₇ 10₈ 0 7₅ 8_b 0 5₃ 0 5₃ 7₅ 0 4₂

Guitar II

Bass

0 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

Drums

4

G E B^b E B C E A B^b E G E B B

Vocal

I don't find it hard to im-press
bet-ter a-ny me-di-cine un-der the sun } Bones

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

in trac-tion Hands break to hone raw e-ner-gy Bold

Other

Guitar I

Guitar II

Bass

Drums

12

Vocal

B

and dis-ast - rous, My ears can't hear what you say to me

Other

Guitar I

Guitar II

Bass

Drums

0 1 2 2 2 2 2 2 2 2 0 1 2 2 2 2 0 0 5 3 9 7 0 5 3 0

2 3 4 4 4 4 4 4 0 0 3 7 0 3 0

Chords: B, C, E, G, B, E, G, E

Vocal

G B E G B E G E G B E G E G B E G B E G E G B E G E

Hold your mouth for the war. Use it for what it's for.

Other

Guitar I

Guitar II

Bass

Drums

5 3 9 7 0 5 3 9 7 0 5 3 3 7 0 3 3 7 0 3

G B E G B E G | ¹ E G B E G E B E
 Speak the truth a - bout me _____ De - tar - min -

² E G B E G E G B E G B E G D F# G#m
 De - ter - min - ed

Musical score for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is divided into two systems. The first system covers the first two measures, and the second system covers the next two measures. The key signature changes from E major to F# major/G# minor in the second system. The score includes various musical notations such as notes, rests, accidentals, and performance instructions like "Vib." and "1H.C.".

14

Chords: G#m F# E D F# G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

14

Chords: G#m F# E D F# G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: G[#]m F[#] E D F[#] G[#]m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Annotations: U, Vib., C, D, U, Vib., Harm. & Arm, (sua) ↓

Fingerings: 2 4 4 4 2 4 4 4 2 4 4 4 4

Drum notation: 4

Chord progression: G[#]m F[#] E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Annotations: Arm, Arm, sua →, Vib., D

Fingerings: 6 5 4 2 2 2 2 11 8 9 11 8 9 11 8 9 11 12 14 14 11 11 14 14 16 16 14 14 11 14 11 14 16 14 14 11 14 11 16 19 16 21 21 21 21 16

Drum notation: 4

16

Vocal: F# G#m F# E D

There comes a time with-in eve-ry-one

Other: (Empty staff)

Guitar I: (Chords: 4₂ 6₄ 9₇ 6₄ 5₆ 7₅ 6₄ 4₂ 7 4₂ 7 6 7 5) 8va Harm. Arm

Guitar II: (Chords: 19 19) (8va) ↓

Bass: (Fingerings: 2 4 4 4 2 4 4 4 1 0 4 2 2 2 2 0 2 1 0 0 0 0 2 0 2 0)

Drums: 4

Vocal: F# G#m F# E D

to close your eyes to what's real

Other: (Empty staff)

Guitar I: (Chords: 4₂ 6₄ 9₇ 6₄ 5₆ 7₅ 6₄ 4₂ 7 4₂ 7 6 7 5 7 5)

Guitar II: (Empty staff)

Bass: (Fingerings: 2 4 4 4 2 4 4 4 1 0 4 2 2 2 2 0 2 1 2 0 2 0)

Drums: 3

(Tempo: I (Fast))

Chord progression for the first system: E G#m F# G#m F# G#m F# G#m F#

Vocal: Treble clef, key of D major (F#, C#, G#). The first measure contains a whole note E. The subsequent measures contain whole notes with a long, sweeping line above them, indicating a vocal melody.

Other: Treble clef, key of D major. All measures contain whole rests.

Guitar I: Treble clef, key of D major. The first measure contains a quarter note D, a quarter rest, and a quarter note D. The second measure contains a quarter note D, a quarter note E, and a quarter note F# marked with an 'S' (slide). The following three measures contain a double bar line with a slash (%).

Guitar I (Fretboard): Bass clef, key of D major. The first measure contains a quarter note D, a quarter rest, and a quarter note D. The second measure contains a quarter note D, a quarter note E, and a quarter note F# marked with an 'S' (slide). The following three measures contain a double bar line with a slash (%).

Guitar II: Treble clef, key of D major. All measures contain whole rests.

Guitar II (Fretboard): Bass clef, key of D major. All measures contain whole rests.

Bass: Bass clef, key of D major. All measures contain whole rests.

Bass (Fretboard): Bass clef, key of D major. All measures contain whole rests.

Drums: Bass clef. The first measure contains a quarter note D, a quarter note E, and a quarter note F#. The subsequent measures contain whole rests.

Chord progression for the second system: G#m F# G#m F# G#m F# G#m F#

Vocal: Treble clef, key of D major. All measures contain whole rests.

Other: Treble clef, key of D major. All measures contain whole rests.

Guitar I: Treble clef, key of D major. All measures contain a double bar line with a slash (%).

Guitar I (Fretboard): Bass clef, key of D major. All measures contain a double bar line with a slash (%).

Guitar II: Treble clef, key of D major. All measures contain whole rests.

Guitar II (Fretboard): Bass clef, key of D major. All measures contain whole rests.

Bass: Bass clef, key of D major. The first measure contains a quarter note D, a quarter note E, and a quarter note F#. The second measure contains a quarter note D, a quarter note E, and a quarter note F#. The third measure contains a quarter note D, a quarter note E, and a quarter note F#. The fourth measure contains a quarter note D, a quarter note E, and a quarter note F#. The subsequent measures contain a double bar line with a slash (%).

Bass (Fretboard): Bass clef, key of D major. The first measure contains a quarter note D, a quarter note E, and a quarter note F#. The second measure contains a quarter note D, a quarter note E, and a quarter note F#. The third measure contains a quarter note D, a quarter note E, and a quarter note F#. The fourth measure contains a quarter note D, a quarter note E, and a quarter note F#. The subsequent measures contain a double bar line with a slash (%).

Drums: Bass clef. The first measure contains a quarter note D, a quarter note E, and a quarter note F#. The subsequent measures contain a continuous eighth-note pattern: D, E, F#, G#, A, B, C#, D.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band, with each instrument or voice part on a separate staff. The key signature is G major (one sharp, F#), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: G#m, F#, G#m, and F#. The Vocal part is written in treble clef, and the Other part is also in treble clef. Guitar I and Guitar II are both in treble clef, with Guitar I having a capo on the 4th fret. The Bass part is in bass clef. The Drums part is in bass clef and includes a drum kit icon. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

18

Key: F major / G minor
Tempo: 100 BPM

Vocal:
No Like com - pre - hen - sion to fail.
a knife in - to flesh.

Guitar I:
The guitar part features a repeating eighth-note pattern in the first two measures, followed by a sustained chord in the third measure.

Guitar II:
The guitar part is mostly silent, with a few notes in the first measure.

Bass:
The bass line follows a simple eighth-note pattern in the first two measures, then moves to a sustained note in the third measure.

Drums:
The drum part consists of a steady eighth-note pattern in the first two measures, followed by a more complex pattern in the third measure.

Bm G#m Am

Vocal

I vac - cum the wind for my sail
Af - ter life is to death

Other

Guitar I

Guitar II

Bass

Drums

Am G#m Bm

Vocal

can't be the rest, let o - thers waste my time
Pull - ing and punch - ing the rest of du -

Other

Guitar I

Guitar II

Bass

Drums

20

Vocal

Bm G#m Am

- ra - tion Own - ing suc - cess in the bot - tom line.

No one can piss on this

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Am G#m Dm

de - ter - mi -

Other

Guitar I

Guitar II

Bass

Drums

Vocal: Dm G#m G#m F#
 - na - tion - woh!

Guitar I: S
 Guitar II: S
 Bass: S
 Drums: S

Vocal: G#m F# G#m F# G#m F# G#m F# G#m F#
 Guitar I: %
 Guitar II: %
 Bass: %
 Drums: %

Chord progression: G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#]

Vocal: [Staff with treble clef, key signature of three sharps, and a whole rest.]

Other: [Staff with treble clef, key signature of three sharps, and a whole rest.]

Guitar I: [Staff with treble clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Guitar II: [Staff with treble clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Bass: [Staff with bass clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Drums: [Staff with bass clef, key signature of three sharps, and a whole rest. Tab: T A B.]

22

Chord progression: G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m

Vocal: [Staff with treble clef, key signature of three sharps, and a whole rest.]

Other: [Staff with treble clef, key signature of three sharps, and a whole rest.]

Guitar I: [Staff with treble clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Guitar II: [Staff with treble clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Bass: [Staff with bass clef, key signature of three sharps, and a whole rest. Tab: T A B.]

Drums: [Staff with bass clef, key signature of three sharps, and a whole rest. Tab: T A B.]

A NEW LEVEL

ア・ニュー・レベル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

トリッキーなピック・スクラッチからこの曲はスタートしている。ギターやベースは、低いDの音も弾いているので、それぞれ6弦と4弦をD音に下げてチューニングしておこう。ギターのサウンドは強力なディストーションのかけられたものであり、理論を無視したような不思議なコード進行の曲になっている。ベースやドラムもギターに負けないように、パワフルな演奏を心がけよう。Intro②のギター・リフで、スタッカートにつけられている音は、少し右手でミュートぎみに弾くと良いだろう。Intro③からリズムは16ビートになっている。ドラムは囚からのドラム・パターンでも、バスドラの16分音符を正確に打つようにしたい。又、ハイハットは、少しオープンぎみにして叩いた方が良いだろう。

図の直前などでリズムのキメになっている部分がある。ここでは、各楽器のタイミングをしっかりと合わせて、リズムが乱れないように注意してもらいたい。図の途中から弾かれているGtr-2は、エフェクターとしてワウ・ペダルが使われている。ここでは、あまり極端にサウンドを変化させずに、フレーズに合わせてほんの少しペダルを踏み込んでいる。これは、図のギター・ソロでも同様だ。このソロでは、かなりスピードの速いフレーズも弾かれているが、どの音も非常に力強くピッキングされている。又、チョーキングのテクニックも多用されており、右手だけではなく左手も力強くプレイするようにしたい。

Intro. 1

N.C. D G# D

Vocal

Other

Guitar I

(6th Strings = D) Pick Scratch

gva bassa →

Guitar II

(6th Strings = D) Pick Scratch

Bass

(4th Strings = D)

Drums

Chord progression: D G# D G# D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro.2

Chord progression: D G# D G# D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D G# D G# D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D G# D G# D G# A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro. 3

D

26

Vocal

Other

Guitar I

Guitar II

Bass

Drums

S

S

D

G F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

A E^b

Vocal

Now a new look in my eyes my s- pi-rit rise, For- get the past,
-mand ing plea for u- ni- ty bet- ween us all u- ni- ted stand,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

pre- sent tence works and lasts Got shit on, pissed on, spit on,
death be- fore di- vid- ed fall In mock- mi- li- ta- ry Or- der, vul-

Other

Guitar I

Guitar II

Bass

Drums

28

Vocal E^b E^b $F^\#$ F

stepped on, fucked with, point- ed at by less- er men
 -ger, po- po- wer, im- pa- tient be- cause time is short- er

Other

Guitar I

Guitar II

Bass

Drums

Vocal E^b

New life _____ in place of old life _____ un - scarred by trials

Other

Guitar I

Guitar II

Bass

Drums

C

Vocal

D G# D G#

A new le- vel _____ of

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D G# D G#

con - fi - dence _____ and po - wer

Other

Guitar I

Guitar II

Bass

Drums

1
D

2
E
D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

De -

30

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal → S

8va bassa →

0 0 2 3 6 3 5 8 5 S

D

Score for the first system, measures 1-4. The staves are labeled Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Rests in measures 1-4.

Other: Rests in measures 1-4.

Guitar I: Sustained chords in measures 1-4. Chord diagrams show a D major triad (D, F#, A) in the treble and a D major triad (D, F, A) in the bass.

Guitar II: Melodic line in measure 1 (F#, A, C#, E, G, F#), followed by rests in measures 2-4. Fingering: 6, 9, 6, 5, 8.

Bass: Melodic line in measure 1 (D, F, A, D, F, A), followed by rests in measures 2-4. Chord diagrams show a D major triad (D, F, A) in the bass.

Drums: Continuous rhythmic pattern throughout measures 1-4.

D

Score for the second system, measures 5-8. The staves are labeled Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Rests in measures 5-7. In measure 8, the vocal line has notes G4 (quarter), A4 (quarter), and B4 (quarter), with a chord diagram showing F major (F, A, C) and D major (D, F, A) above it.

Other: Rests in measures 5-8.

Guitar I: Sustained chords in measures 5-7. Chord diagrams show a D major triad (D, F#, A) in the treble and a D major triad (D, F, A) in the bass. In measure 8, the staves are empty.

Guitar II: Sustained chords in measures 5-7. Chord diagrams show a D major triad (D, F#, A) in the treble and a D major triad (D, F, A) in the bass. In measure 8, the staves are empty.

Bass: Melodic line in measures 5-8. In measure 8, the line includes notes G4, A4, B4, C5, with a chord diagram showing F major (F, A, C) and D major (D, F, A) above it. Fingering: 0, 2, 3, 6, 3, 5, 8, 5.

Drums: Continuous rhythmic pattern throughout measures 5-8.

D

32

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(8va bassa)

Vocal: D F E E^b
 Other:
 Guitar I:
 Guitar II: C.D C D C D C.D 8va → 1H.C Vib.
 Bass: 3 3 3 3 3 3 3 3 2 2 2 2 2 1 1 1 1 1
 Drums:

Vocal: D F
 Other:
 Guitar I:
 Guitar II: 7 6 (8va) 6
 Bass: 0 0 0 0 0 0 0 0 3 1 3 3 3 3 3 3 0 0 1 3
 Drums:

E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

34

F

E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D F E^b D

Vocal

Other

Guitar I

Guitar II (HC.D, Vib., S)

Bass

Drums

35

Chord progression: D

Vocal

(No fucking surrender .) (Can't lose)

Other

Guitar I

Guitar II (Wah Pedal)

Bass

Drums

I

D
D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

36

D
G#
D
G#
D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Sheet music for a song, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums parts. The lyrics are: "con - fi - dence__ and po - wer and po - wer" and "A New le - vel__ New le - vel__ of con - fi - dence__ of".

Chord Progression: D, G#, D, G#, D

Instrumentation: Vocal, Other, Guitar I, Guitar II, Bass, Drums.

Lyrics: con - fi - dence__ and po - wer and po - wer

Lyrics: A New le - vel__ New le - vel__ of con - fi - dence__ of

38

Vocal

con - fi - dence and po - wer and po - wer

Other

Guitar I

Guitar II

Bass

Drums

D G# D G# K D

7/16

0 1 2 0 1 2 3 0 1 2 3 4 6

6 3

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

(ova bassa) ↑

WALK

ウォーク

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

この曲では、8分音符がすべて3連符のノリになっているので注意してもらいたい。又、ギターやベースの最低音がDの音になっているので、それぞれ6弦、4弦をD音に下げてチューニングしておこう。ギターのサウンドは、破壊的なハード・ディストーションだ。ベースやドラムは硬質なサウンドで、しかも1つ1つの音を非常にパワフルに演奏している。全体的にゆったりとしたテンポであり、ドッシリとした重たいリズムでプレイするようにしよう。又、パンテラらしい不思議なコード進行になっており、

譜面では無調という形になっているが、中心となるコードはDのようだ。□はギター・ソロだ。最初のフレーズは、2つの音を同時にチョーキングしているものだ。又、2音や2音半の音程でのチョーキング・フレーズも出てくるので、音程に気をつけてプレイしよう。その他、このソロでは左手のスライドのテクニックも効果的に使われている。1つ1つの音をていねいに弾くようにしたい。

($\text{♪} = \text{♩}^3$)

Intro. 1

D

Vocal

(6th Strings = D)

Guitar

(4th Strings = D)

Bass

Drums

4つ入 1音半下り 1-3つ入 半音下り

39

Vocal

D

Guitar

4

4

Bass

Drums

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Intro.2

D

B^b

D

A^b

D

D^b

D

Vocal

Guitar

Bass

Drums

D

B^b

D

A^b

D

D^b

D

Vocal

Guitar

Bass

Drums

A

D

3

Vocal

Guitar

Bass

Drums

Can't you see I'm ea-si-ly (It's) bo-thered by-per-sis-tance one step from
Run your mouth when I'm not a-round ea-sy to a-chieve You cry to weak

Vocal

D

lash- ing out at you You want in to bet un-der my skin and call your- self a friend— I've got more
 friends that sym-pa - thize___ Can't you hear the vio- lins play- ing your song?___ Those same friends

Guitar

Bass

Drums

Vocal

D D^b₃ [B] C A^b A D

friends like you what do I do? } Is there no stan-dard a-ny-more? what it takes, who I am,
 tell me your eve- ry word___

Guitar

Bass

Drums

Vocal

D C A^b A D

where I've been, be- long You can't be some-thing you're not be your-self, by your-self,

Guitar

Bass

Drums

Vocal

D C A^b F

stay a-way from me A les - son learned in life, known from the

Guitar

Bass

Drums

Vocal

E E^b D B^b D A^b D D^b

dawn of time Re- spect, walk

Guitar

Bass

Drums

Vocal

D B^b D A^b D D^b

what didyou say? Re- spect walk

Guitar

Bass

Drums

D D **D**

Vocal: Are you talking to me? Are you talking to me?

Guitar: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

Bass: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

Drums: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

D E¹² (with Repeat) **D** **B^b** **D** **A^b**

Vocal: Re- spect,

Guitar: (Fingerings: 0 2 1 0 2 1 0 2 1 0 2 1 0)

Bass: (Fingerings: 0 2 1 0 2 1 0 2 1 0 2 1 0)

Drums: (Fingerings: 0 2 1 0 2 1 0 2 1 0 2 1 0)

D **D^b** **D** **D** **B^b** **D** **A^b**

Vocal: walk what did you say? Re- spect

Guitar: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

Bass: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

Drums: (Fingerings: 0 0 0 1 0 3 0 4 0 3 0 1)

Key: B-flat major / D minor (one flat)
Tempo: 100

Vocal

walk Are you talking to me? Are you talking to me? No way

Guitar

Bass

Drums

Vocal

D [F] D

punk.

Vib.

Guitar

C

Vib.

Bass

Vib.

Drums

The musical score for 'D' is a four-part arrangement. The Vocal part consists of a single line with a few notes and rests. The Guitar part is a complex lead featuring various techniques such as vibrato (Vib.), bends (8va), and triplets. The Bass part provides a steady rhythmic foundation with a mix of eighth and sixteenth notes. The Drums part includes a kick drum pattern and a snare drum pattern, with some triplets and rests.

D **G**

Vocal

Guitar

Bass

Drums

Handwritten notes: 2C, Vib., 2C, 2H.C, Vib., 8va, 1H.C, 1H.C, 1H.C, 6, 7, 8, 6.

G **A**

Vocal

Guitar

Bass

Drums

Handwritten notes: 2H.C, D, C, Vib., Vib., Vib., H, H, 12, 12, 11, 12, 12, 11, 11.

A **D**

Vocal

Guitar

Bass

Drums

Handwritten notes: C, Vib., S, 8va, 1H.C, 1H.C, Harm. & Arm, Harm. & Arm, 6, 13, 19, 20, 20.

G

D

Vocal

Guitar

Bass

Drums

D.S.

Coda

H

D E^b D E^b D E^b D E^b D E^b D E^b D E^b D E^b D

walk on home boy

46

Vocal

Guitar

Bass

Drums

D E^b D E^b D E^b D E^b D E^b D I D E^b D E^b D E^b D E^b D

Vocal

Guitar

Bass

Drums

Repeat & Fade Out

FUCKING HOSTILE

ファッキング・ホスタイル

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

かなりテンポの速い曲だ。譜面では、16ビートのリズムで書かれているが、ドラムのパターンなどは、アップ・テンポの8ビートと考えた方が良さそう。Ⅲの部分は、5小節のパターンを繰り返している。ここは、ギターとベースがユニゾンのリフになっているので、リズムが乱れないようにしっかりと合わせるようにしましょう。スピードが速いのにドラムなどは、かなり力強い演奏だ。1つ1つの音をカー杯叩くようにしたい。バスターは、スピードの速い16分音符を刻んでおり、ダブル・ペダルを使って叩かないとちょっと無理だ。パンテラは、そのヴォーカル・サウンドもかなり個性的だ。この曲でも、Ⅲ直前のシャウトなど完全に入力オ

ーバーで、破壊的なサウンドになっている。Ⅲの部分はギター・ソロだ。この曲のギターは、すべてハード・ディストーション・サウンドでプレイされているが、このソロでは、さらにワウ・ペダルをエフェクターとして使っている。スピードの速いフレーズを多く弾いているが、ワウ・ペダルは2拍ぐらいのタイミングで、比較的ゆったりとペダリングしているようだ。Ⅲの5～7小節目の16分音符によるフレーズは、非常にスピードの速いものだが、オルタネイト・ピッキングで1音1音しっかりとピッキングするようにしよう。

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A B^b G A B^b G F[#] F C

Vocal
 on bro - ken pic - ture tube it fits the at - ti - tude
 you seem to miss the point, ar - rest - ing for a joint?!
 be - cause of hea - ven hell, a fuck - ing wi - ves tale

Other

Guitar I
 T A B
 5₃ 4₂ 3₁ 5₃

Guitar II
 T A B

Bass
 T A B
 3 2 1 3

Drums

48

A B^b G A B^b G A B^b G

Vocal
 If you could see your - self, You put you on a shelf, your ver - bal mus - ter - bate,
 You seem to won - der why hund - reds of peo - ple die, you're writ - ing ti - ckets man,
 They put it in your head, then put you in your bed, He's watch - ing say your prayers,

Other

Guitar I
 T A B
 7₅ 8₆ 5₃

Guitar II
 T A B

Bass
 T A B
 0 1 1 1 1 1 1 3

Drums

Chord progression: A B^b G F[#] F C A B^b G

Vocal: pro - mise to nau - si - ate To - day I'll play the part of non -
 my mom got jumped, they ran! I'll play a pub - lic
 cause' God is eve - ry - where Now I'll play a man learning

Other: —

Guitar I: %

Guitar II: —

Bass: %

Drums: %

Chord progression: A B^b G A B^b G A B^b G

Vocal: -pa - rent, not make a hund - red rules for you to know a - bout your - self
 ser - vant, to serve and pro - tect by the law and the state
 pries - thood, who's about to take the ul - ti - mate test in the life,

Other: —

Guitar I: %

Guitar II: —

Bass: %

Drums: %

G F# F C A B^b G A B^b G

Vocal
Not lie (and) make you be- lieve what's e - vil is
I'd bust the punks that rape, steal, and mur- der, and
I'd ques - tion things be - cause I am hu- man,

Other

Guitar I
T A B 5 3 4 2 3 5 7 5 6 5 3

Guitar II
T A B

Bass
T A B 3 2 1 0 1 1 1 1 1 1 3

Drums
7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A B^b G A B^b G

Vocal
mak - ing love, and mak - ing friends, and meet - ing god your own way,
leave you be, if you crossed me, (I'd) shake your hand like a man,
call no one my fa - ther who's no clo - ser than a stran - ger

Other

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums
T A B

Vocal

G F# F C B^b A [B] C G D C G D

the right way } To see, — to bleed, —

not a God }
I won't listen

Other

Guitar I

Vib. Vib.

Guitar II

Bass

Drums

Vocal

C G A B^b D C G D C G D

can- not — be taught In turn, — you're mak- ing us

Other

Guitar I

Guitar II

Bass

Drums

C G A to ^{to} C E G E G E G E G

oh _____, fuck-ing hos - tile _____

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

52

E G E G E G E G E G E G E G E G E G

we stand__ a-lone_____

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

1 E 2 E D B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal →

B^b G F[#] F C

8va →

17 20 17 20 17 20 17 20 17 20 17 20

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a system with six staves, each labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal staff shows a vocal line with lyrics: "Hello, / Goodbye, / The sound of silence." The Other staff is empty. The Guitar I staff shows a melodic line with a capo on the 8th fret. The Guitar II staff shows a complex melodic line with a capo on the 8th fret and a vibrato mark. The Bass staff shows a bass line with a capo on the 8th fret. The Drums staff shows a drum pattern with a snare drum and a bass drum. The score is written in 4/4 time and includes a key signature of one flat (Bb).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a vocal duo and instruments. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Above the staves, the key signature and chord progression are indicated: B^b, G, F[#], F, C, B^b, A, D, **E**, C, G, D. The **E** chord is highlighted with a box. The score is divided into four measures. The Vocal part consists of a single line of music. The Other part is a single line of music. Guitar I and Guitar II parts are shown with standard notation and tablature. The Bass part is shown with standard notation and tablature. The Drums part is shown with standard notation and a drum kit diagram. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The score is for a vocal duo and instruments.

C G D C G A B^b D C G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

55

C G D C G A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Φ Coda

A G G# A G G# A
 Vocal
 fuck - ing fuck - ing
 Other
 Guitar I
 E3 B4 F#5
 Guitar II
 Bass
 E3 F#4 G4
 Drums

56

Vocal

fuck - ing hos - tile

Other

Guitar I

Guitar II

Bass

Drums

ティス・ラヴ

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

ナチュラルでクリアなサウンドのギターが、Introから弾かれている。このギターには、コーラス系のエフェクターがかけられており、ここではアルペジオ奏法を行なっている。この部分は、ベースやドラムもボリュームを控えめにした演奏をしている。この部分、パーカッションとしてカバサも入れられている。④の部分から叩かれている8ビート・パターンは、リム・ショットを使ったおとなしいパターンではあるが、あまり力を抜かず、次第にパワフルに叩くようにしよう。⑤の部分で弾かれているギター・ソロは、ディストーション・サウンドでのプレイだ。ここはアーミングのテクニックを多用しており、エフェクターとして、ワウ・ペダルも少し使われている。⑥では一気にパワフルな演奏になっ

ている。ギターのサウンドもハード・ディストーションのかけられたものであり、ベースやドラムもカー杯演奏するようにしよう。④のギター・ソロは③と同様のサウンドだが、ここではディレイもかけられており、広がりのあるサウンドになっている。⑤は、16ビートのリフをギターとベースのユニゾンで弾いている。4小節目では、3連符のフレーズもあるので、正確なリズムでプレイしてもらいたい。⑥は少し長目のギター・ソロを弾いている。他の曲とくらべて速弾きなど難しいフレーズは弾いていないが、ここのワウ・ペダルをうまく使って感情を込めるように弾くと良いだろう。

Intro.

Vocal: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Other: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Guitar I: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Guitar II: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Bass: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Drums: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Chord progression for measures 51-54:

- Measure 51: Bm, Bm(onC), Bm, Bm(onC)
- Measure 52: F#m, F#m(onG), F#m, F#m(onG)

Instrument parts for measures 51-54:

- Vocal:** Treble clef, key of D major. Notes are rests.
- Other:** Treble clef, key of D major. Notes are rests.
- Guitar I:** Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4. Fingering: 2, 4, 2, 3, 4, 2, 4, 3. Includes a slash in measure 52.
- Guitar II:** Treble clef, key of D major. Notes are rests.
- Bass:** Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3. Fingering: 2, 3, 3, 2, 2, 3, 3, 3. Includes a slash in measure 52.
- Drums:** Bass clef. Notes are rests.

58

Chord progression for measures 55-58:

- Measure 55: A(onC#), C, A(onC#), C
- Measure 56: A(onC#), C, A(onC#), C
- Measure 57: E(onG#), Am

Instrument parts for measures 55-58:

- Vocal:** Treble clef, key of D major. Notes are rests.
- Other:** Treble clef, key of D major. Notes are rests.
- Guitar I:** Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4. Fingering: 4, 2, 0, 3, 2, 0, 2, 3. Includes a slash in measure 56.
- Guitar II:** Treble clef, key of D major. Notes are rests.
- Bass:** Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3. Fingering: 4, 3, 3, 3, 4, 0, 4, 3, 3, 5, 3. Includes a slash in measure 56.
- Drums:** Bass clef. Notes are rests.

Am A F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal: If e - ver words — were spo - ken, pain - ful and — un - true —

Other: — — — —

Guitar I: — — — —

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

F#m F#m(onG) Bm Bm(onC) Bm Bm(onC) F#m F#m(onG)

Vocal: — I said I loved — but — I lied —

Other: — — — —

Guitar I: — — — —

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

F# F#(onG) A(onC#) C A(onC#) C A(onC#) C

Vocal: In my life, all I want - ed was the keep - ing of

Other:

Guitar I:

Guitar II:

Bass:

Drums:

60

E(onG#) Am A(onC#) C A(onC#) C

Vocal: some- one like you As it turns out, Deep - er with - in me,

Other:

Guitar I:

Guitar II:

Bass:

Drums:

A(onC[#]) C E(onG[#]) Am B F[#]m F[#]m(onG)

Vocal

love was twis - ted and point-ed at you — (Never ending

Other

Guitar I

Guitar II

Bass

Drums

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG) $\frac{8}{8} \frac{1}{2}$ F[#]m G F[#]m G

Wah Pedal → Arm

Arm

61

Vocal

pain, Quickly, ending life) You keep this love, thing, love, child,

Other

Guitar I

Guitar II

Bass

Drums

Arm →

Arm →

(Wah Pedal) (Arm)

Vocal
 F#m G C B A F#m G F#m G F#m G C B A F#m G F#m G
 love, toy, You keep this love, fist, love, scar, love, break You keep this love love,
Other
Guitar I
Guitar II
Bass
Drums

62

love You keep this love, love, love You keep this love

to C B A D F#m F#m(on G)

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) [E] F#m F#m(onG)

Vocal

I'd been the tempt-

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) Bm Bm(onC)

Vocal

- ing one, stole her from her- self This gift in pain,

Other

Guitar I

Guitar II

Bass

Drums

Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Vocal

her pain was life And some- times, I feel so sor- ry,

Other

Guitar I

T A B

2 4 2 3 4 2 4 3 4 2 0 3 2 0 2 3

Guitar II

T A B

Bass

T A B

2 4 2 3 2 3 2 3 2 3 2 3 2 3 2 3

Drums

64

A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Vocal

I reg- ret this the hurt- ing of you But you make me so un-hap - py

Other

Guitar I

T A B

4 2 2 3 2 0 2 3 4 2 2 5 3 2 3 5 4 2 0 3 2 0 2 3

Guitar II

T A B

Bass

T A B

4 0 4 3 3 5 3 4 5 5 4 3 3 3

Drums

A(onC[#]) C A(onC[#]) C E(onG[#]) Am

Vocal

I'd take my___ life and leave love with you___

Other

Guitar I

Guitar II

Bass

Drums

F F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal →

C.D

C

Coda 1

G F#m

Gm

F#m

Vocal

love

Other

Guitar I

Guitar II

Bass

Drums

66

F#m

F F# G G# A A# F#m

Gm

F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F F# G G# A A# Bm

Vocal

No more head trips

Other

Guitar I

Guitar II

Bass

Drums

(4 times Repeat)
 [H] F G F G F G F G F G# F G F G F G 1 2 3 G# F

Vocal

1x only

Ah

Other

Guitar I

Guitar II

Bass

Drums

F G# F F

I F#m

F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

68

F#m

F#m(onG)

F#m

F#m(onG)

F#m

F#m(onG)

J F#m

F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), Bm, Bm(onC).

Vocal: Staff with treble clef, key signature of one sharp (F#), and no notes.

Other: Staff with treble clef, key signature of one sharp (F#), and no notes.

Guitar I: Staff with treble clef, key signature of one sharp (F#). Contains slash marks (/:) in measures 1, 2, and 3, and a melodic line in measure 4.

Guitar II: Staff with treble clef, key signature of one sharp (F#). Includes fret numbers (12, 12, 12, 12, 12, 12, 12, 12), picking notation (U, C, D), and a circled 'D' in measure 3.

Bass: Staff with bass clef, key signature of one sharp (F#). Includes fret numbers (2, 3, 0, 3) and slash marks (/:) in measures 2, 3, and 4.

Drums: Staff with a single bass line. Includes various rhythmic patterns and slash marks (/:) in measures 2, 3, and 4.

Chord progression for the second system: Bm, Bm(onC), F#m, F#m(onG), F#m, F#m(onG), Dm, Dm(onC#).

Vocal: Staff with treble clef, key signature of one sharp (F#), and no notes.

Other: Staff with treble clef, key signature of one sharp (F#), and no notes.

Guitar I: Staff with treble clef, key signature of one sharp (F#). Contains slash marks (/:) in measures 1, 3, and 5, and melodic lines in measures 2 and 4.

Guitar II: Staff with treble clef, key signature of one sharp (F#). Includes fret numbers (19, 19, 19, 19, 19, 19, 19, 19), picking notation (U, 1H.C, D, 3, H, P, C), and a circled 'D' in measure 3.

Bass: Staff with bass clef, key signature of one sharp (F#). Includes fret numbers (2, 4, 2, 3, 9, 10, 10, 9) and slash marks (/:) in measures 2, 3, and 4.

Drums: Staff with a single bass line. Includes various rhythmic patterns and slash marks (/:) in measures 2, 3, and 4.

[K] F G F G F G F G F G# F G F G F G F G# F F G F G F G F G F G# F

Vocal

love ah,

Other

Guitar I

Guitar II

Bass

Drums

G F G F G F G# F F G F G F G F G F G# F G F G F G F G# F F G F G F G F G F G# F

Vocal

You keep this love You keep this love You keep this love You keep this

Other

Guitar I

Guitar II

Bass

Drums

G F G FG F G# F

B

E

F

C

(5 times Repeat And Fade Out)

L

F G F G F G

Vocal

love, ah, ah

Other

Guitar I

Guitar II

Bass

Drums

F G F G# F G F G F G F G F

(Fade In)

F#m

F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system:

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Instrument parts for the first system:

- Vocal: (Empty staff)
- Other: (Empty staff)
- Guitar I: (Staff with slash marks indicating chords)
- Guitar II: (Staff with notes and fret numbers: 4, 4, 4, 11, 11, 11, 11, 11, 11, 11)
- Bass: (Empty staff)
- Drums: (Empty staff)

Chord progression for the second system:

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Instrument parts for the second system:

- Vocal: (Empty staff)
- Other: (Empty staff)
- Guitar I: (Staff with slash marks indicating chords)
- Guitar II: (Staff with notes and fret numbers: 4, 4, 4, 13, 13, 13, 13, 13, 13, 13)
- Bass: (Empty staff)
- Drums: (Empty staff)

74

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

RISE

ライズ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

スピードといい、そのサウンドといい、非常に迫力のあるリフからこの曲はスタートしている。ギターはもちろんハードなディストーションのかけられたサウンドだ。ドラムも力強く、ハイ・ハットなどはハーフ・オープンで叩くようにしよう。[B]の部分から少しゆったりとしたリズムのノリになってはいるが、サウンドの迫力は失わないようにしたい。[C]で弾かれているギターのリフは、休符を効果的に使って、間を生かしたフレーズとなっている。一つ一つの音を歯切れ良く、鋭いピッキングでプレイするようにしよう。なお、ここはベースとユニゾンでプレイされているので、リズムはしっかりと合わせるようにしたい。なお、ギターのリフは常に2本がオーバー・ダビングによりユニゾンで重ねられているが、譜面では、一本のみギター1の段に書かれている。ディレイを使い、音を左右に振り分けて、同様の効果を出すことも出来る

るので試してみても良いだろう。[I]はギター・ソロがプレイされている。ここではかなりの速弾きが行われている。フレーズはスケール練習の様な、メカニカルなものが多いのだが、スピードが速いので、かなりのテクニックが要求されるだろう。16分音符は譜面に指示がない限り、必ずダウンとアップを交互に繰り返すオルタネイト・ピッキングで、どの音も力強く弾くようにしよう。また、このソロでは、アーミングのテクニックを効果的に使われている。トレモロ・アームをつかんだり放したりと、かなり忙しいプレイとなりそうだが、どのフレーズも決していい加減に弾かず、丁寧な演奏を心がけてもらいたい。なお、このギター・ソロでは、バッキングの時よりも少しソフトなディストーション・サウンドになっている。また、少しディレイをかけて、伸びのあるサウンドでプレイすると良いだろう。

76

[A] F(onE)

Vocal I

Guitar I

Guitar II

Bass

Drums

D (on G#)

Vocal

Guitar I

Guitar II

Bass

Drums

D (on Bb)

Vocal

Guitar I

Guitar II

Bass

Drums

F[#](onC)

B

C

B

C

B

Vocal

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

78

B G

F

G

F

G

F

G

A²

Vocal

Guitar I

Guitar II

Bass

Drums

G F G F G F G A^p

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

Gm E Gm E Gm E Gm E Gm E Gm E

Vocal

Guitar I

Guitar II

Bass

Drums

E G#m E G#m E G#m Gm E Gm E B F

Vocal

Guitar I

Guitar II

Bass

Drums

80

① Gm E Gm E Gm E Gm E Gm E Gm E

Vocal

We've got no time to lose, _____
 It's time to spread the word, _____
 We've lived with past mis-takes, _____
 There are no tears for peace, _____

Your news is old _____ news
 Let the voice be heard, _____
 And we've lived with our _____ own
 Or the com-mon Sym-pathies, _____

Guitar I

Guitar II

Bass

Drums

E G#m E G#m E G#m Gm E Gm 1.3. E B^b B F

Vocal
 Hate this, hate me, hate this, Right app-roach for the wrong.
 All of us, one of us, all of us, Do-mi-nate and take the
 For-give, for-get, for-give, be a man, not a child.
 e-du-cate, rein-state, e-du-cate, a thing of past, the

Guitar I
 T A B 0 0 2 4 0 0 2 4 0 0 2 4 3 0 3 0 0 3 4

Guitar II
 T A B

Bass
 T A B 0 0 4 7 0 0 0 4 0 0 4 3 3 0 7 3 3 0 0 2

Drums
 T A B

81

2.4. E B F E G F G F G F

Vocal
 mother fuck-ing world. Mass pre-dic-tion, u-ni-fi-ca-tion, breath-ing life in-
 trouble in the states.

Guitar I
 T A B 0 4 3 5 0 0 0 3

Guitar II
 T A B

Bass
 T A B 0 2 3 0 0 0 1 1

Drums
 T A B

G A^b G F G F G F G A^b

Vocal

- to our Lungs_____ Eve - ry cread and eve - ry kind to give us depth for strength.

Guitar I

Guitar II

Bass

Drums

82

F F(onE)

Vocal

Taught when we're young to hate one a - no - ther It's time to have a new reign of po - wer. Make

Guitar I

Guitar II

Bass

Drums

Vocal *D (on G#)*

pride u - ni - ver - sal so no one gives in, turn our backs on those who op - pose.

Guitar I

Guitar II

Bass

Drums

Vocal *D (on B#)*

Then when con-front-ed we ask them the ques - tion. What's wrong with their mind?

Guitar I

Guitar II

Bass

Drums

Vocal

$F^{\#}_{(on C)}$

What's wrong with your mind? _____ It's

B C B C B

Guitar I

TAB

0 9 0 9 9 7 8 8 10 8 8 7 8 8 10 8 8

Guitar II

TAB

Pick Scratch

Pick Scratch

Bass

TAB

3 3 3 3 3 2 3 3 3 3 3 3 3 3

Drums

84

Vocal

G E

time to rise rise rise time to rise

1 2 to

Guitar I

TAB

0 0 2 Vib.

Guitar II

TAB

Bass

TAB

0 0 2

Drums

Vocal

Gm E Gm E Gm E Gm E Gm E B^b E B E B^b

Guitar I

Guitar II

Bass

Drums

85

B^b E B^b B F

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

I E

Vocal

Guitar I

Guitar II

Bass

Drums

E G A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

11 8 8 10 9

3 3 3 4

4

86

E G A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

11 8

13 15 14 13 15 14 14 15 13 14 15 13 14 15 18 15

4

4

4

Chord progression: E G A^D

Vocal

Guitar I

Guitar II

Bass

Drums

87

Chord progression: E G A^D

Vocal

Guitar I

Guitar II

Bass

Drums

B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Measures 1-4 of the musical score. The key signature is B^b. The Vocal staff is empty. Guitar I is empty. Guitar II plays a melodic line with vibrato (Vib.) in measures 1-4. Bass plays a bass line with fret numbers (1, 0, 0, 0, 3, 3, 0, 0) and a double bar line in measure 3. Drums play a simple pattern in measure 1 and rests in measures 2-4.

B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Measures 5-8 of the musical score. The key signature is B^b. The Vocal staff is empty. Guitar I plays a melodic line with vibrato (Vib.) in measures 5-8. Guitar II plays a melodic line with vibrato (Vib.) in measures 5-8. Bass is silent. Drums play a more active pattern in measures 5-8.

Vocal B^b

Guitar I

Guitar II

Bass

Drums

First system of musical notation. Vocal part has a whole note B^b . Guitar I and II are silent. Bass has a whole note B^b . Drums have a pattern of eighth notes and rests.

Vocal B^b

Guitar I

Guitar II

Bass

Drums

Second system of musical notation. Vocal part has a whole note B^b . Guitar I and II have complex patterns with notes, rests, and techniques like "Harm", "Arm", and "Bva". Bass has a whole note B^b . Drums have a pattern of eighth notes and rests.

90

B^p E

Vocal

Guitar I

Guitar II

Bass

Drums

G A^b G A^b G A^b G A^p

Vocal

Guitar I

Guitar II

Bass

Drums

4 times Repeat.

D.S. ②

Coda ②
 K A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

91

A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

NO GOOD(ATTACK THE RADICAL)

ノー・グッド(アタック・ザ・ラディカル)

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は、ギターとベースのそれぞれ6弦と4弦を、Dの音まで下げてチューニングしている。譜面のタブ譜はこの状態でのフレットの位置を表しているので間違えないようにしてもらいたい。イントロから弾かれているギターのサウンドは、かなり強力なディストーションのかけられたものだ。ベースもギターとユニゾンでリフを弾いているが、音が切れないように、レガートでプレイすることがポイントとなるだろう。ギターのリフでは低音のFからGにかけてのチョーキングを、正確な音程で、タイミングがずれないようにプレイすることが大事だ。イントロの1小節目では、ギターはオクターブ奏法も行っている。ここは3弦と5弦を使っているわけだが、そのあいだの4弦をしっかりと左手の指でミュートして、余計な音が鳴らないようにしなければいけない。ドラムのリズムも強力だ。バス・ドラは32分音符まで使われており、

当然ダブル・ペダルを使う必要があるだろう。[A]のバックিংはギターは休みになっており、ベースが一本で頑張っている。ここはリズムに気を付けて、ドラムとノリを合わせたプレイをしてもらいたい。[B]のリフは、ギターとベースがユニゾンでプレイしている。ここはリズムカルに、一つ一つの音を歯切れ良く弾くようにしよう。[C]の部分も同様だ。[E]ではギター1がアーミングのテクニックを使った、トリッキーなフレーズを弾いている。ここは、どこでも良いから、ハーモニクスで高音を鳴らしそれを派手にアーミングすればよいだろう。あまり細かいことを気にせずに、思い切りの良いプレイをすると良いだろう。[F]のギター・ソロもかなり派手な速弾きフレーズを弾いている。スピードが速いフレーズでも、一つ一つの音は力強く弾くことがポイントだ。[F]の最後のフレーズは2本のギターのハーモニー・プレイになっている。

92

D

Intro D

Vocal

Guitar I

[6th String : D Tuning]

Guitar II

[4th String : D Tuning]

Bass

Drums

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D

Vocal

Guitar I

Guitar II

Bass

Drums

0 2 5 3 3 0 3 2 3 0 5 7 3 0 2 5 3 3 0 3 2 3 2 3 4 5 3 0 2 5 3 3 0 3 2 3 0 5 7 3

c b c b c b s s s

93

D

Vocal

Guitar I

Guitar II

Bass

Drums

4 4

4 4

Vocal A **D**

In the states there's a problem with race—be-cause of ig-norant past—burned fires From e-vo-lu-tion we've been kill-ing each o-ther I fi-gure
 You blame op-pression and play—the role of cri-mi-nals, to rape and burn—show prog-ress is mi-ni-mal white hoods and mi-li-tants you know it's such a pi-ty,

Guitar I

Guitar II

Bass

Drums

94

Vocal **D** B **D**

man should have it down to a science— No chance, not for a mi-nu-te, not for a se-cond I won't— be de-pen-sive, I'm
 Liv-ing, breath-ing, vio-lence in your ci - ty If one man, had one home, i - n one world, he'd live a-lone with-out va-

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

straight out in my o - pi - nion, You'd bet-ter lis - ten to a man who knows what he's say - ing I've seen your side
 - rie - ty, full of anxi - e - ty, No one to point at, Ques - tion, or e - ven talk to in his pri - vate grave. No

95

Vocal

Guitar I

Guitar II

Bass

Drums

You run and hide for the mere fact that you feel in - fe - ri - or. Be su - pe - ri - or, and know your in - te - ri - or
 mat - ter what co - lor, he would - n't be sav - ed from hell, he dwells, a closed mind play - ing the part of pri - son cell - s

Vocal

G# A G# A G# A G# C G# A G# A G# A G# F G#

Race, pride, pre - ju - di - ce Black man, white man, no stand

Guitar I

Guitar II

Bass

Drums

96

Vocal

G# A G# A G# A G# C G# A G# A G# A G# C C#

Live in the past, we make it last, A hated mass No so - lu - tion, mind pol - lu - tion, for re - vo - lu - tion So

Guitar I

Guitar II

Bass

Drums



97

D

Vocal

For no one _____ You, no good _____ For no one _____ to

Guitar I

Guitar II

Bass

Drums

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. Above the first measure is a large 'F' (F#), and above the third measure is a large 'D' (D#). The Vocal staff shows a single note in the first measure, a whole rest in the second, and a single note in the third. Guitar I and Guitar II staves show complex melodic lines with various techniques like bends, vibrato, and harmonics. The Bass staff shows a steady eighth-note pattern. The Drums staff shows a simple drum pattern with snare and bass drum hits.

The musical score for 'D' is arranged in five staves. The Vocal staff is empty. Guitar I and Guitar II play complex melodic and harmonic lines, with Guitar II featuring a dense sequence of notes and a 'vib.' (vibrato) marking. The Bass staff provides a rhythmic foundation with a mix of eighth and sixteenth notes, and a 'vib.' marking. The Drums staff shows a simple pattern of eighth notes, with a 'vib.' marking.

Chord progression: $G \ D \ D^\# \quad F \ F^\# \ D \ D^\# \quad F \ F^\# \ D \ D^\# \quad F \ F^\# \ 1. \ D^\#$

Vocal

Guitar I

Guitar II

Bass

Drums

100

Chord progression: $2. \ D^\# \quad \text{Coda} \ D \ D^\# \quad F \ F^\# \ D \ D^\# \quad F \ F^\#$

Vocal

Guitar I

Guitar II

Bass

Drums

D.S.

Chord progression: D D# F F# D# D D# F F# D D# F F#

Vocal: [Musical staff with whole notes and rests]

Guitar I: [Musical staff with tablature and notation]

Guitar II: [Musical staff with whole notes and rests]

Bass: [Musical staff with notation and tablature]

Drums: [Musical staff with notation]

101

Chord progression: D D# F F# D D# F F# D D# F F#

Vocal: [Musical staff with whole notes and rests]

Guitar I: [Musical staff with whole notes and rests]

Guitar II: [Musical staff with whole notes and rests]

Bass: [Musical staff with whole notes and rests]

Drums: [Musical staff with notation]

Repeat & F.O.

LIVE IN A HOLE

リヴ・イン・ア・ホール

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

イントロのギターとベースのリズムは、非常に合わせにくいものとなっている。ここは単音のシンプルなリフなので、リズムが乱れないように細心の注意を払うと同時に、どの音も出来るだけ力強くピッキングするようにしよう。ギターのサウンドはもちろんディストーションのかけられたものだ。[A]からはギター2がソロをプレイしている。ここでは少し面白いサウンドも使われている。まず、[A]の前半部分のプレイは、どうやら、少しワウ・ペダルを使っているようだ。また、ディレイもかけて、伸びのあるサウンドでプレイしている。さらに後半ではトーキング・モジュレーターも使われている。このエフェクターはギターの音をチューブを使って自分の口から鳴らすというもので、ジェフ・ベックなどのプレイヤーが昔よく使っていたものだ。[B]の部分から、リズムのノリが変化している。ここからはゆったりとしたリズム・パター

ンでの演奏だ。この部分、コードとしてはEのコードということだが、普通のコード・サウンドではなく、D#の音を強調したりしており、独特のパンテラ・サウンドとなっているようだ。[E]はイントロと同様のパターンだ。[H]はギター・ソロだが、ここからはテンポが変化しているので気を付けてもらいたい。少しアップ・テンポになっているのだ。ここでは、ライト・ハンド奏法も行われている。これは右手を使って、ハンマリングやプリングなどを行っているものだが、譜面で矢印の付けられている音は右手で押さえているものだ。ここではチョーキングも同時に行っているのので、音程には気を付けてプレイしよう。この後も、テンポが元に戻ったり、また[J]の部分でさらに速くなったりと、随分リズムが不安定な曲になっている。プレイヤーの呼吸を合わせるようにして、タイミングの合った演奏をしたい。

102

Intro Tempo-1

F

Vocal I

Guitar I

Guitar II

Bass

Drums

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B F B F B **A** F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

103

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

104

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

F# F E B B^b A C# D D#

Vocal

Guitar I

Guitar II

Bass

Drums

— (Talking Modulation) —

B E

Vocal

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

1

106

Vocal

Guitar I

Guitar II

Bass

Drums

Full of grief I scream at the wind, thought I heard the words of o - thers
 pro - mised my - self some - where in teen - age life I'd ne - ver sub - mit to the ones I will not be like

E

Vocal

Guitar I

Guitar II

Bass

Drums

Im -

107

E

Vocal

· pri - son my - self, _____ and stay in a shell, _____ I won't let you in _____ to have a sto - ry to tell _____
 Live in a hole, _____ but stay close to my kind, _____ cause they un - der - stand _____ what burns _____ in my mind _____

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

E

108

Vocal

Guitar I

Guitar II

Bass

Drums

D F#

Things tend to drag me down,
I still feel in - con - plete,

Don't un - der - stand so they hate me now
friends are few and far - bet - ween

vib.

vib.

Vocal  **F** to 

My fear_____ grips_____ the will_____ of stone My grip_____ fears_____ I'll die_____ a - lone

Guitar I 

Guitar II 

Bass 

Drums 

109

Vocal  **B F B F B F F# F E B B^b A F# F E B B^b A**

Guitar I 

Guitar II 

Bass 

Drums 

2.
B F B F B E

Vocal

Guitar I

Guitar II

Bass

Drums

Arm.

Arm.

III

G Gm D D^o C

Vocal

Guitar I

Guitar II

Bass

Drums

[illegible]

Tempo-I

Vocal

Gm D D^b C

Guitar I

Guitar II

Bass

Drums

113

Tempo-II

Vocal

Em

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

(8va)

D.S.

114

Coda

Vocal

Guitar I

Guitar II

Bass

Drums

F# F E B B^b A F# F E B B^b A E E^b D A A^b G E E^b D A A^b G

Vocal L F

My fear grips the will My fear grips me

Guitar I

Guitar II

Bass

Drums

E A^b E G E F E

Guitar I

Guitar II

Bass

Drums

rit.-

Arm.

REGULAR PEOPLE(CONCEIT)

レギュラー・ピープル(コンサート)

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

イントロは3連符のユニゾン・フレーズをギターとベースが弾いている。こういった、何でもないようなフレーズも、きちんとリズムを合わせないと、台無しになってしまうので、決して手を抜かないようにしましょう。機械のように正確に弾くようにしないと、パンテラ独特の雰囲気はなかなか出しにくいのである。イントロで3連符だったのが、[A]になるといきなり16分音符の連続になっている。しかも、ここもユニゾンのフレーズだ。このリズムの変化には十分に気を付けてもらいたい。よほど息のあった演奏をしないと、なかなか難しいだろう。16分音符の一つ一つを正確に弾くことがポイントだ。また、ピッキングは常に力強く行うようにしよう。[E]のボーカルのバックিংはギターはシンプルに白玉でのプレイになっている。この様に、一曲の中でも盛り上げるところと、押さえるところがあるので、メリハリをつけた演奏をするよう

にしたい。[I]からはリズムがイントロと同様に3連符のものになっている。ここは12/8拍子の様なつもりで演奏しても良いだろう。[J]はギター・ソロがプレイされている。このギターにはエフェクターとして、ディレイもかけられているようだ。6連符を多く使ったスピードの速いフレーズが弾かれているが、譜面に指示がない限り、オルタネイト・ピッキングで一音一音力強く弾くようにしよう。どの音も輪郭のはっきりとしたサウンドでプレイすることが大切だ。また、この部分のベースは動きの激しいフレーズを弾いている。3連符の連続になっており、正確なリズムでプレイすることも大事だが、左手のフィンガリングもスムーズに行うようにしたい。[L]でもギター・ソロが弾かれている。ここはアーミングのテクニックを使った演奏だ。アームはフレーズのタイミングに合わせ、思いっきりオーバーに操作しても良いだろう。

116

Intro
F

The musical score for the Intro of 'Regular People (Conceit)' is written for a 12/8 time signature. It consists of five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The Vocal staff has a whole rest. Guitar I and II have a 3-measure rest. The Bass staff has a 3-measure rest. The Drums staff has a 3-measure rest. The score is marked with 'F' and 'Intro'.

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A E
 A
B^b
G
F

Vocal

Guitar I

Guitar II

Bass

Drums

117

E
 A^b
B^b
G
F

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: **B** E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal: B; Guitar I: eighth notes (0, 0, 0, 0, 2); Guitar II: silent; Bass: eighth notes (0, 0, 0, 0, 3); Drums: eighth notes.

Measure 2: Vocal: E; Guitar I: eighth notes (0, 0, 0, 0, 5); Guitar II: silent; Bass: eighth notes (0, 0, 0, 0, 5); Drums: eighth notes.

Measure 3: Vocal: A; Guitar I: eighth notes (0, 0, 0, 0, 6); Guitar II: silent; Bass: eighth notes (0, 0, 0, 0, 6); Drums: eighth notes.

Measure 4: Vocal: E; Guitar I: eighth notes (5, 6, 5, 3); Guitar II: silent; Bass: eighth notes (5, 5, 5, 6, 6, 3, 3, 3, 1, 1); Drums: eighth notes.

118

Chord progression: E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal: E; Guitar I: 4-measure rest; Guitar II: silent; Bass: 4-measure rest; Drums: eighth notes.

Measure 6: Vocal: G; Guitar I: 4-measure rest; Guitar II: silent; Bass: 4-measure rest; Drums: eighth notes.

Measure 7: Vocal: E; Guitar I: 4-measure rest; Guitar II: silent; Bass: 4-measure rest; Drums: eighth notes.

Measure 8: Vocal: A; Guitar I: 4-measure rest; Guitar II: silent; Bass: 4-measure rest; Drums: eighth notes.

E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

119

E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal C E

Guitar I

Guitar II

Bass

Drums

Measure 120: Vocal (E), Guitar I (whole rest), Guitar II (whole rest), Bass (eighth notes), Drums (eighth notes).

Measure 121: Vocal (E), Guitar I (whole rest), Guitar II (whole rest), Bass (whole rest), Drums (whole rest).

Measure 122: Vocal (E), Guitar I (whole rest), Guitar II (whole rest), Bass (whole rest), Drums (whole rest).

Measure 123: Vocal (E), Guitar I (whole rest), Guitar II (whole rest), Bass (eighth notes), Drums (eighth notes).

120

Vocal E D E

Guitar I *Vib.*

Guitar II *Vib.*

Bass

Drums

Measure 124: Vocal (E), Guitar I (vibrato), Guitar II (vibrato), Bass (eighth notes), Drums (eighth notes).

Measure 125: Vocal (D), Guitar I (vibrato), Guitar II (vibrato), Bass (eighth notes), Drums (eighth notes).

Measure 126: Vocal (E), Guitar I (vibrato), Guitar II (vibrato), Bass (eighth notes), Drums (eighth notes).

Measure 127: Vocal (E), Guitar I (vibrato), Guitar II (vibrato), Bass (eighth notes), Drums (eighth notes).

A B^b G F E A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

121

E A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

I - 've tram - pled on that road, That you (think) you own
Then so ma - ny times, (You) prac - tice in your mir - ror,

Vocal

E A B^b G F

(You) have that 'smart-ass' atti - tude, It's time to stop the fic - tion
to be just like me, but you just can't see, you ain't got the balls son

Guitar I

4

Guitar II

Bass

4

Drums

122

Vocal

F[#] E G E A E B^b A B^b G F

I live it eve - ry-day, while your mind's far a-way. I'm out here putting pride on the line. (And you) case on me with pure res - pect
I fight for Love of brother, your friends fight one a-nother. You can't see be-cause your head's up your ass, and just in case you think your bad,

Guitar I

0 00 00 00 2 0 00 00 00 5 0 00 00 00 6 5 6 5 3 4

Guitar II

Bass

0 00 00 00 3 0 00 00 00 5 0 00 00 00 6 5 55 6 66 33 4 44

Drums

Chords: E G E A E B^b A B^b G F

Vocal

One chance at one thing, Hard time is com-ing My time, your pain, I reign on you
I crush your rush, I rule you fool, I'm im-mo-vable stone in your world of weak I speak

Guitar I

Guitar II

Bass

Drums

123

Chord: E

Vocal

You you think you own, I take a way take it with me oh, You

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

you think you own, I take a - way Make it my own

124

Vocal

Guitar I

Guitar II

Bass

Drums

Most re - gu-lar people would say it's hard

Vocal

E A B^b G F E

(And)a-ny street wise son of a bitch___ knows,___ Don't fuck___ with this Most re-gu-lar people___ would say___ it's hard

Guitar I

4

4

0 0 0 2 3 4 0 0 2 3 4 0 0 5 0 0 6 0 0 5 0 0 4

Guitar II

Bass

4

4

0 0 0 2 3 4 0 0 2 3 4 0 0 5 0 0 6 0 0 3 0 0 1

Drums

4

125

Vocal

E A B^b G F to F

(And)a-ny street wise son of a bitch___ knows,___ Don't fuck___ with this

Guitar I

4

4

Guitar II

Bass

4

4

Drums

4

F

F#

Score for Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into four measures.

Vocal: Four measures of whole rests.

Guitar I: Four measures of whole rests. In the third measure, there is a circled "5" below the staff and a circled "2" below the staff.

Guitar II: Four measures of whole rests.

Bass: Four measures of eighth notes. The first measure has a circled "3" below the staff. The second measure has a circled "3" below the staff. The third measure has a circled "3" below the staff. The fourth measure has a circled "3" below the staff.

Drums: Four measures of eighth notes. The first measure has a circled "3" below the staff. The second measure has a circled "3" below the staff. The third measure has a circled "3" below the staff. The fourth measure has a circled "3" below the staff.

126

F#

Score for Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into four measures.

Vocal: Four measures of whole rests.

Guitar I: Four measures of whole rests. In the first measure, there is a circled "5" below the staff and a circled "2" below the staff. In the fourth measure, there is a circled "4" below the staff.

Guitar II: Four measures of whole rests.

Bass: Four measures of whole rests.

Drums: Four measures of whole rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is in the soprano range, and the guitar parts are in the treble range. The bass part is in the bass range, and the drums part is in the bass range. The score includes various musical notations such as notes, rests, chords, and dynamics. The guitar parts feature complex fingerings and bends. The bass part includes triplets and sixteenth notes. The drums part features a steady beat with various accents and dynamics.

The musical score is for a piece titled "F#". It is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into three measures.

- Vocal:** The vocal line consists of three whole notes, each marked with a fermata, indicating a sustained or held note.
- Guitar I:** The guitar I part also consists of three whole notes, each marked with a fermata, mirroring the vocal line.
- Guitar II:** The guitar II part features a complex melodic line with many accidentals (sharps and naturals). It includes sixteenth-note runs and is marked with "6" (likely indicating a sixteenth note) and "C" (likely indicating a chord or a specific fret position). The line ends with a wavy line and "Vib." (Vibrato).
- Bass:** The bass line features a melodic line with triplets (marked "3") and rests. It includes a wavy line and "Vib." (Vibrato) in the second measure.
- Drums:** The drum part features a complex rhythmic pattern with many accidentals (sharps and naturals). It includes sixteenth-note runs and is marked with "6" (likely indicating a sixteenth note) and "C" (likely indicating a chord or a specific fret position). The line ends with a wavy line and "Vib." (Vibrato).

F#

128

K **G[#]**

G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

129

L G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

E N E G E A E B^b

Vocal

Guitar I

Guitar II

Bass

Drums

1 1 1 1 1 2 3 1 1 1 1 1 1 4 5 1 1 1 1 1 1 5 6

1 1 1 1 1 3 1 1 1 1 1 5 1 1 1 1 1 6

3 D.S.

131

Coda
 A B^b G F A B^b G F A B^b G F

Vocal

Don't fuck _____ with this

Guitar I

Guitar II

Bass

Drums

0 0 5 0 0 6 0 0 5 0 0 3 0 0 1

0 0 5 0 0 6 0 0 3 0 0 1

A B^b G F A B^b G F E B E G[#] E B^b E G E G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

0 0 0 7 0 0 4 0 6 0 3 0 4

0 0 0 2 0 0 4 0 6 0 3 0 4

132

E B E G[#] E B^b E G E G[#] E B E G[#] E B^b E G E G[#] E B E G[#] E B^b E G E G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

4 4

BY DEMONS BE DRIVEN

バイ・ディーモンズ・ビー・ドリヴン

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

Ⅲの部分から実に複雑なリズムになっている。ギターのリフはかなり力強いピッキングで弾かれているのだが、動きの激しいフレーズにもなっており、フィンガリングやポジションの移動も素早く行うことが必要だろう。ドラムはバス・ドラを16分音符で踏んでいるので、ダブル・ペダルを使い、正確なリズムでプレイするようにしよう。Ⅲのギターのリフでは、所々でピッキング・ハーモニクス・テクニクも使われている。これはピックを持つ右手の親指をピッキングと、同時に弦に当てるようにしているものだが、ここは、それほど極端なハーモニクスを鳴らしてはいない様だ。このリフはベースとユニゾンになっており、ここはレガートで、音が途切れないようにプレイしよう。Ⅲの最後の部分ではギター2はアーミングによる、効果音を弾いている。ここはノイズのようなものであり、自由にプレイして良いだろう。またギター

1の最後の音はオクターヴ上の音も鳴っており、ここはハーモナイザーなどのエフェクターを使っているようだ。Ⅳの部分のギター1はユニークなサウンドだ。かなり高い音が鳴っているが、これは譜面にある音を弾いて、それをハーモナイザーなどのエフェクターを使ってオクターヴ上に上げているものだろう。また、ここはリズムも少し複雑になっているので注意してもらいたい。こういった複雑な部分では、ギターのフレーズを身体で覚えてしまうようにすると良いだろう。Ⅳの後半部分でのギター2のフレーズにもハーモナイザーが使われている。ここは譜面の音に重ねて、ハーモナイザーによるオクターヴ上の音も、一緒に鳴らしているのだ。また、アーミングのテクニクも効果的に使われている。ギター1の譜面の様に×印で書かれている音は、ノイズのようなものだ。ここは思いきり派手にアーミングしよう。

133

Ⅲ Em

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly empty. The second and third staves are for Guitar I and Guitar II, respectively, showing complex rhythmic patterns with many sixteenth and thirty-second notes. The fourth staff is for the Bass line, and the fifth staff is for the Drums, showing a steady beat with various drum notations. The score includes various musical notations such as notes, rests, and fingerings.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

134

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

135

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

136

① (D.S. time with Repeat)

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Serv-ing the face _____ ab-duc-tion the oath _____ It lie in wait for the of-fer-ing
 Nev-er re-turn _____ to the ones that pro-vid-ed Child-ren drain-ing par-ents of will
 With de-cline in my _____ end not far We're left hang-ing a-lone here
 Boil-ing my corpse _____ in the blood of his child-ren Pray-ing for his god to pre-vail

Em

Vocal

1.3.

Re - li - gion is old _____ for draw - ing the young _____ Pu - ri - ty with - ers and dies
 I hold out my hand _____ to blood - less child _____ I'm tak - en by the
 He pulls us from nails _____ shat - ters our bones _____ Leav - ing us the crip - pled and strewn
 Bury - ing us _____ with loved ones _____ to sleep with

Guitar I

Guitar II

Bass

Drums

2.4.

Em B7 Em N.C.

Vocal

one I was sav - ing _____ From death _____ By
 shel - led child - ren _____ of the sixth de - men - sion _____ By

Guitar I

Guitar II

Bass

Drums

Arm. with Harmonizer

Arm. Noise

② (D.S. time with Repeat)

Em

Vocal

de - mons. Be driv - en Oh, By
de mons. Be driv - en

Guitar I

Guitar II

Bass

Drums

(D.S. time with Repeat)

D Em

Vocal

Beck - on the call. beck - on the call. beck - on the call. beck - on the call.

Guitar I

Guitar II

Bass

Drums

2.
Em N.C.

Vocal

the call _____

Guitar I

Guitar II

Bass

Drums

D.S. ①

Coda ①
Em N.C.

Vocal

the call _____

Guitar I

Guitar II

Bass

Drums

N.C. G E G

Vocal

Guitar I

Guitar II

Bass

Drums

Harmonizer 8ve

Port. c D

N.C.

1.

Vocal

Guitar I

Guitar II

Bass

Drums

with Harmonizer

Arm.

15 16 18 18 17 20 20 20 20

5 5 5 5 5 5 5 5

3 1 2 2 0 4 4 4 2 1 1 0 3 0 0 0 1 0 4 3 2

140

N.C.

G

Vocal

Guitar I

Guitar II

Bass

Drums

(Arm.)

(Arm.)

14 15

5 5 5 5 5 5 5 5

2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 3

2. N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

141

N.C. Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

By

Guitar I

Guitar II

Bass

Drums

D.S. ②

Coda ②

By

Em

Vocal

the call_____

Beck - on the call_____ beck - on

Guitar I

Guitar II

Bass

Drums

142

Em

Vocal

de driv - en mons

beck - on

1. Be

the call_____

beck - on the call_____ beck - on the call_____

Guitar I

Guitar II

Bass

Drums

2. the call

Em

G Em

the call

Guitar I

Guitar II

Bass

Drums

Em

1.2.3.4.

5. Em

Vocal

Guitar I

Guitar II

Bass

Drums

HOLLOW

ホロウ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は12/8拍子のリズムで始まっている。この[A]の部分には2本のギターがハーモニーでメロディーを弾いている。この2本はギター1の譜面にあるものだ。これはソフトなディストーションのかけられているサウンドだ。ギター2はこの部分ではクリアなサウンドを使ってバックアップを行っている。ここはアルペジオ奏法であり、5弦や2弦の開放弦の音をうまく使ったフレーズとなっている。またここでは少しコーラス系のエフェクターをかけるとうまいだろう。[C]の4小節目では、ほんの部分的にはあるが、アコースティック・ギターもオーバー・ダビングで入れられている。ここも2本のギターによるハーモニーだ。[D]は[A]と同様のハーモニー・プレイだ。ここでは2小節目にアームを使ったフレーズも弾かれているので注意しよう。2本のギターのタイミングを合わせてアーミングすることがポイントだ。[E]はギター・ソロだ。

ここは強力なディストーションのかけられたサウンドでのプレイになっている。2小節目では9連符を使ったスピードの速いフレーズも弾かれているが、ここはプリングやハンマリングなど左手のテクニックをうまく使うことがポイントとなるだろう。[E]は変拍子になっている。ここはギター2はアコースティック・ギターを使っているプレイだ。13/8や、14/8拍子といったかなり複雑なリズムではあるが、16分音符を3つと2つの組み合わせに分けて、フレーズの流れをつかむようにしてプレイすると、楽にリズムを把握出来るはずだ。[G]からは普通の4拍子になっており、ギターとベースは16分音符を元にしたフレーズを、ユニゾンでプレイしている。ドラムはバス・ドラが細かい16分音符や32分音符を踏んでいる部分が多くでてくるので、ダブル・ペダルを使い、正確なリズムでプレイしよう。

144

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature has one flat (Bb) and the time signature is 12/8. Chords A, C, G, and Am are indicated above the vocal staff. The guitar parts feature complex fretting and arpeggio markings. The bass and drums provide a steady 12/8 rhythm.

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Am7 (on G) D7 (on F#) Am C G Am C

Vocal

Guitar I

Guitar II

Bass

Drums

145

Am7 (on G) D7 (on F#) Am C G Am

Vocal

Guitar I

Guitar II

Bass

Drums

What's left in - side him _____
I'm cloth with his moth - er _____

Don't he re - mem - ber us _____
and she cries end - less - ly _____

— (Arp.) — — Arpeggio —

— (Arp.) — — Arpeggio —

Am C Am7 (onG) D7 (onF#) Am C

Vocal

Can't he be - lieve me _____ We seemed like broth-ers _____ Talked for hours _____ mount
 Lord how we miss _____ him' at least what's re-mem-bered _____ It's so im - por - tant

Guitar I

Guitar II

Bass

Drums

146

G Am C Am7 (onG) D7 (onF#)

Vocal

a - bout what me wan - na _____ be _____ I sit now with his hand in mine. _____ but I know he can't feel. _____
 to make best friends in life _____ but it's hard when my friend. _____ sit with _____ blank ex - press - sions _____

Guitar I

Guitar II

Bass

Drums

Am C G Am C Am7 (on G) D7 (on F#)

Vocal

Guitar I

Guitar II

Bass

Drums

148

E 2. Am C G Am C

Vocal

Guitar I

Guitar II

Bass

Drums

Am7 (on G) D7 (on F#) F Em

Vocal

He as hol - low as I a - lone now He as hol - low as I a - lone now

Guitar I

Arm with Harmonizer

Guitar II

<A. Guitar>

Bass

Drums

Em G Em

Vocal

He as hol - low as I a - lone now He as hol - low as . . .

Guitar I

Harm.

Guitar II

<A. Guitar>

Harm. with Arm.

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

2/0 4 2 3 1

Em

Vocal

Guitar I

Guitar II

Bass

Drums

He as_hol-low as_ I a-lone' a shell of my friend just flesh and bone, There's no soul, he sees no love, I shake_my fists at skys a-bove_ (There's no soul,)

7

Em

Vocal

Mad _____ at God Mad _____

Guitar I

Guitar II

Bass

Drums

151

Em

Vocal

He as_hol-low as_ I con-verse, I wish he'd wak-en from this curse, hear my words be-fore it's through I, want to come in af-ter you. _____

Guitar I

Guitar II

Bass

Drums

Em

Vocal

my best friend my best

Guitar I

Guitar II

Bass

Drums

152

Em

Vocal

friend (Woh oh lo - ve) (go

Guitar I

Guitar II

Bass

Drums

Arpeggio

Harm 7

Arpeggio

Arpeggio

Em

Vocal

back)

Guitar I

Guitar II

Bass

Drums

153

Em

Vocal

Guitar I

Guitar II

Bass

Drums

J Em

Vocal

Guitar I

Guitar II

Bass

Drums

154

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

He as hol - low as I a - lone now He as hol - low as I a - lone now

Guitar I

Arm.

Arm.

Guitar II

Arpeggio

Arpeggio

Harm.

Harm.

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is E minor (Em), indicated by a box with 'L' and 'Em' at the top left, and a box with 'M' and 'Em' at the top right. The time signature is 4/4.

Vocal: The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A vocalization "(Uh!)" is written below the staff.

Guitar I: The guitar I part features a melodic line with a capo on the 2nd fret. It includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4. The guitar I part includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4. The guitar I part includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4.

Guitar II: The guitar II part features a melodic line with a capo on the 2nd fret. It includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4. The guitar II part includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4. The guitar II part includes a double bar line and a repeat sign. The notation includes a treble clef, a key signature of E minor, and a time signature of 4/4.

Bass: The bass part features a melodic line with a capo on the 2nd fret. It includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4. The bass part includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4. The bass part includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4.

Drums: The drums part features a melodic line with a capo on the 2nd fret. It includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4. The drums part includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4. The drums part includes a double bar line and a repeat sign. The notation includes a bass clef, a key signature of E minor, and a time signature of 4/4.

The score includes various musical notations such as notes, rests, bar lines, repeat signs, and dynamic markings like "rit." (ritardando) and "a tempo." (allegretto).

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.